

BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME VIII

OCTOBER, 1914

NUMBER II

OCTOBER EXHIBITIONS

THE exhibition season opens this year, as for several years past, with the annual exhibition of Industrial Arts. In conjunction with this will be shown the annual collections of the Chicago Ceramic Association and the Chicago Society of Miniature Painters. These exhibitions will be ushered in by a reception to members on Thursday evening, October 1; they will be opened to the public on the following day and will remain in place until October 25.

The exhibition of Industrial Arts will include several special features: a selected collection of embroideries, weavings and pieces of pottery made by the peasants of Hungary; a gallery fitted up with the most recent productions of the tapestry looms of Albert Herter of New York; and a number of rare old samplers from the collection of Mrs. Emma B. Hodge. The prizes to be awarded, the Mrs. J. Ogden Armour Prize for Pottery, the Arthur Heun Prize for Craftwork, the Mrs. Albert H. Loeb Prize for Silver-

ware, the Mrs. Frank B. Stout Prize for Lighting Fixtures, and the Mrs. Julius Rosenwald Prize for Weavings should stimulate endeavor in these lines.

The latest departure in the encouragement of industrial art is the co-operation of the Municipal Art League of Chicago, which has offered four prizes for the best exhibits of work by craftsmen in the state of Illinois. The League has pledged itself to raise the art standard among the numerous workers scattered throughout the state, and it is hoped that in time a State Fund may be established for the purpose of encouraging the arts throughout the state of Illinois, just as has been so successfully done in the state of Minnesota during the past few years.

The Chicago Society of Miniature Painters, the youngest of Chicago Art societies, will exhibit for the first time in the Art Institute. This will be, however, the third annual exhibition of the society. The paintings to be shown have not been restricted to the work of members of the



VICTORY
BY EVELYN LONGMAN

local society, but all painters of miniatures have been invited to exhibit. Since the advent of photography into the field of portraiture miniature painting has suffered a decline and it is the aim of present day painters to revive the art and to prove it worthy of respect and admiration.

The society consists of the following members, nearly all of whom have at some time been students of the Art Institute: Carolyn D. Tyler (president), Eda Nemoede Casterton (vice-president), Rubena L. Dean (treasurer), Katherine Wolcott (secretary), Anna Lynch, Magda Heuermann, Marian Dunlap Harper, Theodora Larsh, Emma Siboni and Alden F. Brooks (honorary member.)

COMING EXHIBITIONS

ON Tuesday afternoon, November 3, the Annual Reception will open the twenty-seventh annual exhibition of American Paintings and Sculpture. The jury of selection this year comprises the Art Committee of the Art Institute and the following artists: painters, Karl A. Buehr, Leonard Ochtman, William M. Paxton, T. C. Steele, Douglas Volk, Frederick J. Waugh, and William Wendt; sculptors: Richard W. Bock and Leonard Crunelle. The valuable prizes established by Norman Wait Harris, Mrs. Potter Palmer, and Martin B. Cahn will be awarded as usual at the opening of the exhibition.

On account of the European war it will be impossible to include in this exhibition the usual important contribution of the American artists resident abroad. This situation, however, will be favorable to an unusually strong representation of the artists in this country.

The war also has caused the postponement of another event which has been anticipated with much interest, an exhibition of recent and important German paintings. This exhibition has been in the care of a special committee consisting of Howard Shaw, Arthur T. Aldis, Frederic C. Bartlett and Abram Poole, Jr. Mr. Aldis and Mr. Poole visited Germany to make the necessary arrangements, and at the outbreak of the war Mr. Poole was actively engaged in the selection and assembling of the pictures.

It is not possible at this writing to announce positively the exhibitions that will immediately follow the American Art exhibition, which closes December 6. An effort is being made to secure an important collection of recent British paintings, now in Canada, and a comprehensive group of paintings by the eminent Spanish artist, Zuloaga. But the European situation continues to make all foreign exhibitions uncertain.

It is an opportune time to acquaint art appreciators with the excellence of American work; and it is hoped that the Friends of American Art, who organized last year a highly successful exhibition of American paintings lent from private collections in Chicago and elsewhere, will undertake to repeat that success with another special loan collection.

The Print Department plans unusual activity for the coming season. Special exhibitions of etchings and of Japanese color-prints from the Buckingham collection are contemplated.

The usual annual exhibitions will be held and several important "one-man shows" are under consideration. Definite announcement of all the later exhibitions will be made in the January BULLETIN.



SAMUEL M. NICKERSON
BY ARTHUR FERRARIS

SAMUEL M. NICKERSON

ON July 20, 1914, occurred the death of Mr. Samuel M. Nickerson, one of the pioneer bankers of Chicago and a Trustee of the Art Institute from the time of its incorporation until his death. He was born in 1830. In 1858 he came to Chicago where he engaged in business and prospered so that in a few years he became president of the First National Bank, a position which he held until 1899 except during the period of Lyman J. Gage's office. Mr. Nickerson retired from active work in the business world about fifteen years ago and moved to the east.

Mrs. Samuel M. Nickerson, whose death preceded her husband's by two years, was an Honorary Member of the Art Institute and like her husband was

deeply interested in the growth and development of the institution. She was also active in the work of the Antiquarian Society, which has done so much to enrich the collections of the Art Institute with textiles and other objects of decorative art.

In 1900 Mr. and Mrs. Nickerson presented to the Art Institute their remarkable collection of art objects, the accumulation of years of travel and selection, for which they themselves completely fitted up galleries 41, 42 and 44. These rooms they provided with beautiful and suitable decorations, marble wainscoting, mosaic floors, and steel ceilings. Their interest and personal care extended to even the smallest details of installation. This unconditional gift was the most munificent single gift ever presented to the Art Institute. Two distinct classes of objects comprise this collection: a large number of fine Japanese, Chinese and East Indian objects of art, and a collection of modern paintings. The collection of jades, agates and crystals, one of the finest in America, numbers about 275 specimens.

Mr. Nickerson has left a bequest of \$50,000 to the Art Institute. With this bequest he has provided for the permanent care of the Nickerson Collection and for the purchase of such objects as the Trustees of the Art Institute see fit to be added to the collection.

SUMMER EXHIBITIONS

THE summer season brings many strangers to the city, who visit the Art Institute in increasingly large numbers. Consequently the officers of the Museum recognize the necessity of providing as interesting and important

exhibitions in the summer as in other seasons of the year. Three special exhibitions were opened on July 15: paintings by Paul Dougherty and Jonas Lie, and a selected group of paintings by American and European artists.

The Lie exhibition consisted entirely of paintings of the Panama Canal, executed in Mr. Lie's usual free and vigorous style. This exhibition remained until September 20. The Paul Dougherty collection, which included some twenty-five marines and landscapes, closed August 16. Mr. Dougherty is now thought of chiefly as an accomplished painter of marines; but his mountain landscapes, although less well known, are no less important.

The third exhibition, which was removed August 9, was a collection of paintings, forty-three in number, selected from the annual international exhibition at Carnegie Institute, Pittsburgh, 1914, and assembled by the American Federation of Arts as a travelling exhibition to tour the museums of the country. The paintings were recent works, painted mostly within the last two years; all were important, and four works awarded Honorable Mention at Carnegie Institute were included. As a whole the collection was remarkable for its color and great diver-

sity in technique and subject. It afforded an excellent opportunity to see juxtaposed American works and paintings representative of France, England, Germany, Austria, Sweden, Holland and Belgium.

An interesting collection of about 110 photographs of American sculpture, chiefly architectural, has been on view since July 6 in Corridor 54.

The Art Institute is always fortunate in being able to show, in the summer, private collections which would not otherwise be available to the public. The paintings of Mr. Martin A. Ryerson, filling two galleries, Mrs. Chauncey J. Blair's collection of Mediaeval and Renaissance Art, also occupying two galleries, and paintings from the collection of Mrs. W. W. Kimball, all reported in previous Bulletins, have remained throughout the summer. Paintings from Mr. Hutchinson's collection, familiar to Art Institute visitors, and the collections of Mr. Edward B. Butler and Mr. Henry C. Lytton were also installed in the galleries for most of this period. Mr. Butler's collection, which was lent to the Art Institute for the first time, included among other fine paintings, a remarkable Inness and Mauve which excited much attention.

NOTES

EUROPEAN MAPS—These valuable sets of road-maps, which Mr. Ryerson presented to the Library, receive further mention in this BULLETIN in Library Notes. They give detailed information about places and distances, not only all the cities given on ordinary maps being charted but also all the smaller villages and all the roads. The maps will be of great interest to those who are

closely following the movements of the European armies in the present war.

GIFT OF WILLIAM T. FENTON—"The cradle song," a painting of English home life, which has been in the Art Institute as a loan since 1910, and has made a strong popular appeal, has been presented to the Institute by its owner, Mr. William Taylor Fenton. The

BULLETIN OF THE ART INSTITUTE OF CHICAGO

picture was painted in 1887 by Arthur Hacker, a contemporary English painter, who studied at the Royal Academy Schools, and in Paris under Bonnat, and was elected Royal Academician in 1910. In addition to the domestic genre painting characteristic of his work in the eighties, Arthur Hacker has sought inspiration in pastoral life and in the effects of light and atmosphere in the London streets. He has also done much portrait painting.

INSTRUCTION FOR CHILDREN—The Art Institute has always admitted free to the galleries children of the Chicago public schools and their teachers; and for some years members of the staff have given talks in the galleries and class-room to those who have applied. But no systematic effort has been made to introduce all Chicago school children to the Art Institute and to provide for them suitable instruction about the collections. To devise the best means of accomplishing this a meeting was held at the Art Institute in the summer, attended by representatives of the Board of Education, Municipal Art League, Public School Art Society, School Art Departments, Illinois Congress of Mothers, and General Federation of Women's Clubs. It was agreed that a committee be formed to consider suggestions and devise a plan; and that this committee be a delegate body composed of a representative and an alternate from each organization interested.

SALE OF POSTCARDS—It is interesting to note the astonishing increase in the sale of postcards at the Art Institute. In June, 1913, the number of cards sold was 2,968; in September 4,108 were sold;

in October 11,767; in November 18,415; while in June, 1914, the number of cards sold was 21,354; in July 22,046; and in August 23,510.

"VICTORY" BY EVELYN LONGMAN—The statue "Victory," reproduced on the first page of this BULLETIN, which was cast in bronze and presented by Jules Berchem last year, was Miss Longman's first piece of importance. The plaster cast of it was the crown piece of Festival Hall at the St. Louis Exposition in 1904, at which it was awarded a silver medal. In 1905 the artist presented the original plaster model to the Art Institute, where she had begun her study as a sculptor with Lorado Taft. After her graduation from the school of the Institute Miss Longman went east and studied with Daniel Chester French. She is a member of the National Sculpture Society, the American Numismatic Society, American Federation of Arts and an associate of the National Academy of Design.

NEW INSTRUCTORS—Karl Albert Buehr, a Chicago artist who has lived long abroad, is now appointed an instructor of advanced classes in painting in the school. Mr. Buehr was graduated from the Art Institute in 1894 and has also studied in France and Holland. In 1904, at the St. Louis Exposition he was awarded a bronze medal; in 1910 an honorable mention in the Paris Salon; in 1914 the silver medal of the Chicago Society of Artists.

In the School of Architecture Mr. Ostergren has been appointed Associate Professor; Mr. E. S. Campbell, formerly Assistant Professor in Carnegie Institute of Technology, is Assistant Professor, and

BULLETIN OF THE ART INSTITUTE OF CHICAGO

Mr. William H. Lautz, a graduate of the school, has been appointed Instructor.

NEW COLOR REPRODUCTIONS—The sale of Art Institute color reproductions of paintings selected from the galleries of the Institute has been increasing so that the average sales now approximate five hundred copies per month. A new series is almost ready for the press. This will consist of reproductions of the following paintings: Troyon's "Returning from market," Millet's "New born calf," Breton's "Song of the lark," Gérôme's "Grief of the Pasha," Nourse's "Mother and children," Richards' "August moon," Inness' "After a summer shower," and Bouguereau's "The bathers." An illustrated price list containing all of the reproductions on sale at the Institute, including photographs, postcards, etc., has been issued and will be sent free to any one upon request.

FRIENDS OF AMERICAN ART—"The solitude of the soul," the group by Lorado Taft, which the Friends of American Art commissioned Mr. Taft to put into marble, is now finished and will be installed in the Art Institute by October 1. This group was awarded a silver medal at the Pan-American Exposition, Buffalo, in 1901; and a gold medal at the Universal Exposition, St. Louis, in 1904. The reproduction on page 23 of this BULLETIN is from a plaster cast, lent by Mr. Taft, which has stood in the Art Institute for some years.

EUGENE PIRARD'S APPOINTMENT—Eugene Pirard, who has been connected with the Art Institute for almost twenty years, has received the appointment of head gallery-man in the Department of

Fine Arts of the Panama-Pacific International Exposition.

REDECORATION OF GALLERIES—The work of redecorating and rehabilitating galleries, wherever necessary, is steadily progressing. The use of old gold wainscoting has proved generally satisfactory and it is planned eventually to have the coves of all the rooms done in old gold. Gallery 30 is now ready for the installation of a loan collection of paintings and art objects belonging to Mr. Martin A. Ryerson. These will be put in place soon after the close of the Industrial Arts exhibition.

SCULPTURE COMPETITION—The Illinois State Art Commission is conducting a competition, open to all American sculptors, for statues of Lincoln and Douglas. Appropriations of \$50,000 and \$25,000, respectively, have been secured. These statues are to be erected on the Capitol grounds at Springfield. The preliminary contest was held at the Art Institute on September 16, when a large number of models were submitted to the State Art Commission as jury. In the Lincoln competition the Commission selected four sculptors who will be paid for making enlarged models from which the final selection will be made. Three competitors were selected to make enlarged models for the Douglas statue. The chosen models and those awarded prizes were exhibited in the Institute for two weeks. The State Art Commission is made up as follows: Governor Edward F. Dunne, ex-officio, Frederic Clay Bartlett, Ralph Clarkson, Leonard Crunelle, Hugh S. Magill, Jr., Martin Roche, Lorado Taft, J. C. Vaughan and John Devereux York.



THE SOLITUDE OF THE SOUL—BY LORADO TAFT
(From the plaster cast)
PRESENTED BY THE FRIENDS OF AMERICAN ART

BULLETIN OF THE ART INSTITUTE OF CHICAGO

ANNOUNCEMENT

EXHIBITIONS

The exhibition of Industrial Arts will open with a reception upon the evening of Thursday, October 1, 1914.

The annual reception at the opening of the Exhibition of American Oil Paintings and Sculpture will occur Tuesday afternoon, November 3, 1914.

In addition to the permanent exhibitions in the museum, the following special exhibitions will be held before the holidays.

October 1 to October 25—(1) Thirteenth annual exhibition of Industrial Arts; original designs for decorations and examples of craftsmanship embodying artistic design.

(2) Twenty-second annual exhibition of the Chicago Ceramic Association.

(3) Third annual exhibition of the Chicago Society of Miniature Painters.

November 3 to November 29—Twenty-second annual exhibition of china painting by the Atlan Club of Chicago.

November 3 to December 6—Twenty-seventh annual exhibition of American Oil Paintings and Sculpture.

Definite announcement of the dates of the annual exhibitions of works by Artists of Chicago and Vicinity, American Water Color Society, Chicago Architectural Club, and all other coming exhibitions will be made in the January BULLETIN.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS

SEASON OF 1914-1915

TUESDAY AFTERNOON COURSE OF LECTURES AND CONCERTS

Tuesday afternoons at 4 o'clock

October 27—Concert. By members of the Chicago Orchestra.

November 3—No lecture. Reception opening annual exhibition of American Art.

November 10—Lecture. Henry Turner Bailey, Editor of the School Art Book, North Scituate, Mass. "Conventionalization." Illustrated by slides.

November 17—Lecture. Alyn Williams, President of the Royal Society of Miniature Painters, London. "The revival of miniature painting."

November 24—Lecture. Charles W. Furlong, Boston. "Art in South America: some phases of Latin American art in painting, sculpture, landscape and architecture." Illustrated by slides.

December 1—Lecture. Ralph Clarkson, painter, Chicago. "Modern influences in art." Illustrated by slides.

December 8—Concert. By members of the Chicago Orchestra.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

December 15—Lecture. Marion Cock, Philadelphia. "The Greek Colonies in Sicily." Illustrated by slides.

LECTURES ON SCULPTURE

Lorado Taft, sculptor, Chicago—"Sculpture, Renaissance and Modern." Ten lectures, illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons at 4 o'clock, October 9, 16, 23, 30; November 6, 13, 20; December 4, 11, 18.

These lectures are a part of a course repeated every two years. For special topics see page 26.

LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—"Architectural epochs." Eight lectures illustrated by crayon and stereopticon. Monday afternoons at 4 o'clock, January 4, 11, 18, 25; February 1, 8, 15, 22. The special topics will be announced in the January BULLETIN.

LECTURES ON PAINTING

Lucy C. Driscoll, assistant to the Director, The Art Institute—"Modern painting." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock, beginning in March. Special topics and their dates will be announced in the January BULLETIN.

SUNDAY AFTERNOON AND EVENING CONCERTS

Sunday afternoon and evening orchestra concerts, under the auspices of the Chicago Woman's Club, are given every Sunday afternoon at 3 and 4:15 o'clock, and in the evening at 8 o'clock. The afternoon concerts will begin October 11, and the evening concerts November 1, and they will be continued throughout the winter season. Admission to the hall, afternoon 10 cents; evening 20 cents.



BULLETIN OF THE ART INSTITUTE OF CHICAGO

CALENDAR OF LECTURES
1914

IN FULLERTON MEMORIAL HALL, AT 4 P. M., UNLESS OTHERWISE STATED.
NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE.

| | | | |
|----------|----------|------------------|---|
| October | 9 Fri. | Lorado Taft. | Gothic sculpture in France. |
| | 16 Fri. | Lorado Taft. | Sculpture of the Renaissance in France. |
| | 23 Fri. | Lorado Taft. | French sculpture, 17th and 18th centuries |
| | 27 Tues. | Concert. | Members of the Chicago Orchestra. |
| | 30 Fri. | Lorado Taft. | Contemporary French sculpture. |
| November | 6 Fri. | Lorado Taft. | Contemporary French sculpture. |
| | 10 Tues. | Henry T. Bailey. | Conventionalization. |
| | 13 Fri. | Lorado Taft. | Contemporary French sculpture. |
| | 17 Tues. | Alyn Williams. | The revival of miniature painting. |
| | 20 Fri. | Lorado Taft. | German sculpture. |
| | 24 Tues. | C. W. Furlong. | Art in South America. |
| | 27 Fri. | Lecture omitted. | Holiday. |
| December | 1 Tues. | Ralph Clarkson. | Modern influences in art. |
| | 4 Fri. | Lorado Taft. | English sculpture. |
| | 8 Tues. | Concert. | Members of the Chicago Orchestra. |
| | 11 Fri. | Lorado Taft. | American sculpture. |
| | 15 Tues. | Marion Cock. | The Greek colonies in Sicily. |
| | 18 Fri. | Lorado Taft. | American sculpture. |

Orchestra concerts, Sundays at 3 and 4:15 o'clock, beginning October 11.

Admission 10 cents.

Opera concerts, Sundays at 8 o'clock, beginning November 1. Admission 20 cents.

A new calendar will be issued before January 1 for the remainder of the season.



COPY OF A WAX HEAD AT
LILLE

LILLE is one of the eight secondary cities of France whose seated statues adorn the Place de la Concorde at Paris. To-day the tide of arms surges this way and that across the old town, and its choice little art gallery, the Musée Wicar must weather the war period as best it may. A stop-over at Lille allows the traveller to salute two gems of Italian sculpture which were once the pride of M. Wicar's heart, the clay bust of an infant boy attributed to Donatello, and an even more seductive head of a young girl in colored wax, which was long considered to be the handiwork of Raphael himself.

Alexandre Dumas, who was a spirited lover of Roman and Italian antiquities, gave the wax maiden of Lille a wide celebrity as a creation of Raphael's, and this association has clung to it, unsubstantiated as it is by any convincing document. Later and closer critics have felt unable to accept so illustrious an authorship; but the sixteenth century Italian origin of the Lille head is

certain, and its ovoid shape, the sweetness of its facial expression, and its small, slant, juvenile eyes have the Umbrian savor of Perugino's and Raphael's saints.

In short, this relic of the Renaissance lacks no charm which even so great a master's hand could give. Fabriczy assigns the bust to the neighborhood of 1600. No other critic places it so late.

But discussions of date must not blind us to artistic values. The mute lip of Wicar's waxen waif bears a precious testimony against the doctrine that sculpture must be colorless to be fine. Benvenuto Cellini, a good master, defends the older tradition in picturesque words. According to that Florentine of the Florentines, God himself made the birds of clay, and was therefore the first statuary artist. "And since he painted

them too, we must have colored sculptures." (*Elogio della scultura*.) In point of fact, all traditional artistry, everywhere, has admitted substance, texture and color to a share in plastic values, which they intensify and enhance as light and shadow alone never can. Pure form is at best a



HEAD OF A GIRL
ORIGINAL AT LILLE

melody without harmony, or a rhyme set to no tune.

All this was of course deader than Greek to the arid intellects of Hegel and of his following in the sphere of esthetics. It was one of Hegel's paradoxes to declare the age of Phidias an age of moral and artistic decadence, because it loved gold and ivory images. Some of our public art collections still reflect Hegel's negative position. Harsh assemblages of white plaster statues on box pedestals between bare walls conform better with the Hegelian idea. In the classical gallery of one renowned foreign university, all the wooden pedestals are decorated in black and white to force the sepulchral note.

White casts do scant justice to the character of originals possessing a pronounced quality of substance and color. In the spirit of this reflection the established habit of the Art Institute is to imitate the materials of its originals as nearly as possible. A white cast of the girl of Lille has now been colored to match the appearance of its distant original, with a colored picture to guide.

A practiced hand, Miss Margaret Hittle, now a teacher of art at Spokane, Wash., did the painting and waxing. A wall of Tennessee marble behind the bust becomes it well; for colored sculptures require an element of luxury in their environment.

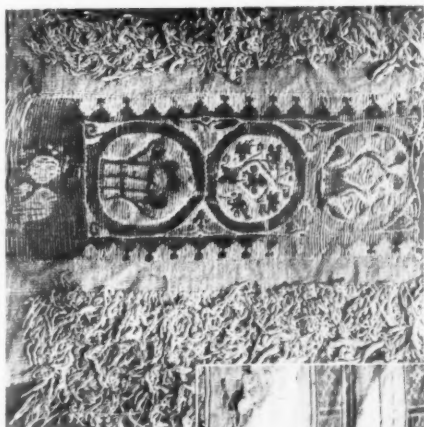
A. E.

COPTIC TEXTILES

A GROUP of fragments from Coptic sepulchers has just been added by Mr. Martin A. Ryerson to the textile collection. These specimens date from the first to the tenth centuries, and are of the Egypto-Roman. Coptic and



COPTIC TEXTILE
PRESENTED BY MARTIN A. RYERSON



Saracenic periods of tapestry weaving. One of the specimens shows the purple dye of Tyre, that purple which was one of the principal luxuries among the ancients; another, a row of palm trees on the edge of a blossoming oasis.

Possibly the most interesting pieces are the tunics with their bands at neck and sleeves, apparels that later developed into orphreys, tabulae and clavi. One shows four doves alternating with palmate forms and in the center a well-developed cross; another is of an all-over diaper pattern of geometric forms. The tunic of a Byzantine cavalier had often five or six hundred figures in the pattern. One in the collection is of this style, with men, lions, gazelles and wild fowl in action, presumably commemorating the chase.

Up to the seventh century, Coptic

weavings contained no silk, but when this material became familiar, the Copt loom masters acquired remarkable skill. Several specimens of alternating wide and narrow stripes enclosing geometric patterns of several kinds belong to this age. Parts of costumes and funerary cushions with their symbols, warriors, animals and architectural details, not only recall the fascination of Egypt's history and its connection

with the great industrial centers of the early centuries, Greece, Asia Minor, etc., but they are of intense interest to the practical weaver, demonstrating as they do the height of technical skill on the loom.



COPTIC TEXTILES

PRESENTED BY MARTIN A. RYERSON

ACCESSIONS TO THE MUSEUM

ACCESIONS to the Museum during the months of June, July and August, 1914, were as follows:

Porcelain, eighty pieces added to the Pell Collection. Presented by Alfred Duane Pell.

Black lace, American, three pieces. Presented by Mrs. Charles A. Spring.

Needlework, American, 1799; pearl card case; two pieces of lace. Presented by Mrs. Eugene Wheeler.

Posters, twenty, French. Purchased by the Art Institute.

Architectural fragments, Italian Renaissance, c. 365 pieces; 16th century brocade, seven pieces. Presented by Martin A. Ryerson.

Medal, bronze, "Hundred Years' Peace," by Mowbray Clarke. Presented by Charles L. Hutchinson.

Woodwork, Egyptian, four pieces. Presented by Louis J. Millet.

Textiles, Egypto-Roman fragments, twenty-one pieces. Presented by Martin A. Ryerson.

Oil painting, "The cradle song," by Arthur Hacker. Presented by William Taylor Fenton.

THE SCHOOL—The school of the Art Institute begins its thirty-fifth year this fall. Full courses of instruction are offered in academic drawing and painting, decorative designing, sculpture, illustration, normal training and architecture.

The school catalogue which contains detailed information about all courses, fees, prizes, scholarships, etc., may be obtained upon application to Theodore J. Keane, Dean.

LIBRARY NOTES

IN the July BULLETIN the Ryerson Library was quoted as a "regular branch of the Chicago Public Library." It would be more correct to say that it serves as a distributing center for Public Library books to students and employees of the Art Institute.

Beginning September 28 the library will be open as follows:

Monday, Wednesday, Friday — 8:30 a. m. to 9:30 p. m.

Tuesday, Thursday, Saturday — 8:30 a. m. to 5:30 p. m.

Sunday—2 to 6 p. m.

It may be of particular interest at the present time to announce that the Library has sets of detailed road maps, about 250, of France, Italy, Germany, the Netherlands, Belgium, Austria-Hungary, Switzerland and Russia. Most of these were given by Mr. Martin A. Ryerson in 1910, and received a more extended notice in the October BULLETIN of that year. They can be seen upon request at the attendant's desk.

From the Shimbo Shoin of Tokyo, a society corresponding in its aims to the Arundel Society of London, the library has purchased twenty-five reproductions of famous paintings. These are illustrations of well-known Chinese and Japanese masters, extending from the ninth to the nineteenth century. Some copies are on paper and others are on silk. Another purchase of these reproductions will probably soon be made.

Among the gifts received during the last quarter may be mentioned: a "Catalogue of the exhibition of Spanish Old Masters," from Martin A. Ryerson, and "Short talks to art students on color," from Mrs. Maud M. Miles. To the

photograph and slide department Mrs. Charles L. Hutchinson has presented a collection of foreign and American postcards, many of them unusual and charming in subject and color.

The following books are among the additions of the past quarter:

- Achiardi, Pierre d'—Les dessins de D. Francisco Goya y Lucientes au Musée du Prado à Madrid. 3v. 1903.
- Adam, Robert and James—The architecture, decoration and furniture. Reprint. n. d.
- Boetticher, Karl—Tektonik der Hellenen. 2v. 1874.
- Brinkley, F.—China. Its history, arts and literature. ©1902.
- Burgess, Fred W.—Chats on old copper and brass. 1914.
- Chaleyé, Joannès—Le Puy Spitzen. n. d.
- Coke, Desmond—Art of the silhouette. 1913.
- Colasante, A.—L'Arte Bisantina in Italia. n. d.
- Cram, Ralph Adams—Ministry of art. 1914.
- Czihak, E. von Dis Edelschmiedekunst früherer Zeiten in Preussen. 2v. 1903.
- Haacke, Wilhelm, & Kuhnert, Wilhelm—Das Thierleben der Erde. 3v. n. d.
- McClellan, Elisabeth—Historic dress in America, 1800-1870. ©1910.
- Mâle, Emile—Religious art in France, XIII century. 1913.
- Martin, F. R.—Figurale Persische Stoffe aus dem Zeitraum, 1550-1650. 1899.
- Martin, F. R.—Stickereien aus dem Orient. 1899.
- Noyes, William—Handwork in wood. 1910.
- Odobesco, A.—Le trésor de Pétroussa. Etude sur l'orfèvrerie antique. 1900.
- Pazaurek, Gustav E.—Die Gläserammlung des Nordböhmischen Gewerbemuseums in Reichenberg. 1902.
- Pergolesi, M. A.—Eighteenth century architectural ornamentation, furniture and decoration. n. d.
- Polley, George Henry—The architecture, interiors and furniture of the American colonies during the 18th century. 1914.
- Polley, George Henry—Domestic architecture, furniture and ornament of England from the 14th to the 18th century. 1912.
- Polley, George Henry—Gothic architecture, furniture and ornament of England from the 11th to the 16th century. 1908.
- Price, Julius M.—Dame Fashion, 1786-1912. 1913.
- Salvatore, Camillo, comp.—Italian architecture,

furniture and interiors during the 14th, 15th and 16th centuries. 1904.

Sarre, F. & Martin, F. R.—Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München, 1910. 1911.

Seattle Municipal Plans Commission. Plan of Seattle. 1911. Gift of the Seattle Public Library.

Vallance, Aymer—The old colleges of Oxford. n. d.

Year book of American etching. 1914.

ATTENDANCE

MUSEUM—The number of visitors at the Museum during June, July and August, 1914, was as follows:

| | | AVERAGE |
|--------------------|---------|---------|
| 13 Sundays | 43,912 | 3,377 |
| 26 other free days | 114,046 | 4,386 |
| 53 pay days | 28,241 | 532 |
| 92 days | 186,199 | |

During the same period last year the total attendance was 184,342, showing an increase this year of 1,857.

LIBRARY—The number of visitors at the Ryerson Library during the months of June, July and August, 1914, was as follows:

| | JUNE | JULY | AUG. |
|-----------------------------------|-------|-------|--------|
| Students | 2,539 | 1,360 | 1,342 |
| Visitors | 966 | 1,009 | 1,424 |
| Consulting visitors | 1,232 | 1,030 | 1,515 |
| | 4,737 | 3,399 | 4,281 |
| Total attendance for three months | | | 12,417 |

During the same period last year the attendance was 12,164, showing an increase this year of 253.

SCHOOL—The attendance in the summer school, from June to September, 1914, was as follows:

| | MEN | WOMEN | TOTAL |
|----------------|-----|-------|-------|
| Day school | 99 | 216 | 315 |
| Evening school | 138 | 23 | 161 |
| | 237 | 239 | 476 |

Of this number 56 were in the Juvenile class and 63 in the Normal. The total attendance in the summer school last year was 474.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

OFFICERS

| | |
|-------------------------|------------------------|
| President | CHARLES L. HUTCHINSON |
| Vice-Presidents { | MARTIN A. RYERSON |
| | FRANK G. LOGAN |
| Secretary | NEWTON H. CARPENTER |
| Assistant Secretary | WILLIAM F. TUTTLE |
| Treasurer | ERNEST A. HAMILL |
| Auditor | WILLIAM A. ANGELL |
| Director <i>pro tem</i> | NEWTON H. CARPENTER |
| Librarian | MISS SARAH L. MITCHELL |
| Dean of the School | THEODORE J. KEANE |

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson library upon art.

LIBRARY

The Ryerson Library, containing about 9,000 volumes, 30,000 photographs, and 12,000 lantern slides on Art and Travel, is open every day including Sundays. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

BULLETIN

The Bulletin is issued quarterly in July, October, January, April. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application to any other friend of the Art Institute.

PUBLICATIONS

| | |
|--|------|
| General Catalogue of Paintings, Sculpture and other Objects in the Museum, 262 pages | 15c. |
| Same, illustrated edition | 25c. |
| Catalogue of the Nickerson Collection | 25c. |
| Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson | 25c. |
| Part I. Oriental and Early Greek Art | 25c. |
| Part II. Early Greek Sculpture | 25c. |
| Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection | 25c. |
| Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection | 25c. |
| Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection | 25c. |
| Catalogues of current exhibitions, usually | 10c. |

MUSEUM GUIDANCE

Visitors desiring to see the collections of the Museum under guidance may make appointments with the museum instructor in gallery 14, or at the office of the Director.

Terms: One dollar per hour for a single person, or for less than five persons. For groups of less than twenty, twenty-five cents a person. For classes of over twenty, or clubs, five dollars. Time limit, one and one-half hours. Teachers of the Chicago Public Schools, when in groups or accompanied by their classes, free.

PHOTOGRAPHS FOR SALE

Photographs of objects in the permanent collections of the Museum, made by the Museum photographer, are on sale at the entrance. Photographs by Braun, Clément and Co., of Paris, color reproductions by the Detroit Publishing Co., and postal cards are also on sale.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

